



Gunagrahi

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Percussive Arts Centre's Awardees A.D.Sharma, N. Amrith and M. Vasudevarao with V. Krishna (far left), Sri Avani Jagadguru and Dr.M.S.Thimmappa.

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Noted violinist Dr. L Subramanyam receiving the prestigious K.Putturao Memorial Palghat Mani Iyer Award from H.E. Trivedi in the presence of Justice Nittoor Srinivasa Rao, Dr. U. R. Ananthamurthy and others.

CALENDAR OF EVENTS:

10th June Saturday, 6.30 pm.: MES Kalavedi presents Ammani Iyengar Endowment concert - Vocal by Sriram Gangadharan. (Chennai) & party at MES College. 15th Cross, Malleswaram.

20th June Sunday, 5.00 pm.: Sri Tyagaraja Gana Sabha Trust and Sri Mukambika Talavadya Sangeetha Kalashale presents "Eka Raga Sabha" - Vocal by M.S. Vidya accompanied by Mulabagilu A.V. Satyanarayana (Violin), A. Renuka Prasad (Mridanga) and P. Srinivasamurthy (Ghata) at Sri Vani Vidya Kendra, 1246, 4th Main, E Block, 2nd Stage, Rajajinagar.

25th June Friday, 6.30 pm.: Nadajyothi Sri Thyagarajaswamy Bhajana Sabha presents Vocal by Sruthi Anand accompanied by Jyotsna Manjunath (Violin), Swaminathan (Mridanga) at Sri Kanyakaparameshwari Temple Premises, 8th Cross, Malleswaram.

26th June Saturday, 6.30 pm. : Raaga Sudhalaya Charitable Trust presents Vocal by Vinutha Prakash accompanied by C. Madhusudhan (Violin), M. V. Sampathkumar Sharma (Mridanga) at BEL Sri Ganapathy Temple, BEL Colony, Jalahalli.

26th June Saturday, 6.00 pm.: Sri Rama Lalithakala Mandira in association with Dept. of Kannada and Culture presents classical music programme. & on 27th June Sunday, 5-30 p.m. Flute by Rajkamal & Party at Sri Devagiri Sangeetha Sabhangana, BSK 2nd Stage.

26th June Saturday, 5.30 pm.: M.A. Narasimhachar Music Foundation presents Flute Duet by G. Mohanarangan and G. Ravikiran accompanied by B.K Raghu (Violin), K.U. Jayachandra Rao (Mridanga) at The Indian Institute of World Culture.

3rd and 4th July : Harmonium Solo Competition in Hindustani and Karnatak styles is being conducted by Bjpure Harmonium Foundation at Ananya Sabhangana, Malleswaram. For further details contact Ravindra Katoti at 23525440/57638420. E-mail: harmoniumfoundation@yahoo.com

Veena Doraiswamy Iyengar Memorial Trust presents the third programme in the series) "PALLAVI" by Rudrapatnam Brothers——R.N. Thyagarajan & R.N. Tharanathan and party.

19th June Saturday, 5.30 pm.: BTM Cultural Academy presents Panchaveena recital by D. Balakrishna, Geetha Ramanand, Revathi Murthy, Manjula Surendra and Vani Yadunandan accompanied by V.S.Rajagopal (mridanga) and S.A.Narayanamurthy (Ghata) at Sri Ramana Maharshi Academy for the Blind, 3rd Cross, 3rd Phase, J.P. Nagar.

SCHOLARSHIPS: Candidates under the age of 25 years as on 1st July who wish to pursue proficiency grade in Karnatak music (vocal/instrumental) are hereby requested to submit their applications in their own handwriting, furnishing their updated bio-data, for scholarships to The Managing Trustee, Sri D. Subbaramaiah Fine Arts Trust, 75, 7th cross, ITI Lay out, I phase, J.P. Nagar, Bangalore-560078 on or before 25th August 2004.

Bharatanatya classes

Regular classes in Bharatanatya will be started at Sri Mookambika Talavadya Sangeetha Kalaa Shaale during the third week of June 2004. Interested aspirants are requested to contact **B.C. Harini** at the following address: 1667/9, 'Sri Mookambika Nilaya', 10th main road, 'A' block, II stage, Rajajinagar, Bangalore-560010. Ph. 23579372/9886096098/9448089890.

Editor General

Karnataka Kala Sri

Dr. M. Surya Prasad

Phone : 22253975

Associate Editors : Usha Kamath Ph : 25598886
K. Ramamurthy Rao, Mysore
Ph : 0821-2371899
B.L. Manjula, Ph : 25519227

Chief Patrons : S.K. Lakshminarayana (Babu)
Mysore, Ph : 0821-2513414.
V. Krishnan, Ph : 23345665
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M. Bharadwaj, Ph:08182-222051
H.K. Ganesh, Ph : 56702763
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T.S. Parthasarathy, Chennai,
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Pt. Vinayaka Torvi, Ph : 23305701
Dr. Vasundara Doreswamy,
Mysore,
Ph : 0821-2542814,
Ranjani Ganeshan, Ph :26615127

Legal Adviser : C.N.Satyanarayana Shastri,
Ph. 26620138

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Correspondents: INLAND : Bangalore -

N. Ananthapadmanabharao, Ph : 25532658.

Kusuma Rao, Ph : 23222593

Katte Sathyanarayana Rao, Ph : 23604663

Mysore - K.Raghavendra Rao,
Ph: 0821 513517

Dr. V. Nagaraj, Ph : 0821-511133

Mumbai-B. Nagabhushan, Ph: 0251-2472475

FOREIGN : California : Malathi Iyengar
Ph: 818 788 6860.

Nacheketa Sharma - Ph : 001-650-960-6906

Lavanya Dinesh Ph : 717-576-8295

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EDITORIAL OFFICE :

**"MUNIKOTI", NO. 8, SECOND CROSS
OPP. SRINIVASA MANDIRAM, BALEPET
BANGALORE - 560 053.**

PH : 080- 222 53975

e-mail: gunagrahi@yahoo.com, drmsuryaprasad@yahoo.com

Articles, Photos, Write-ups, reports may also be sent to the following address :

Editor General, 446, Jaraganahalli P.O.

**J.P. Nagar, Kanakapura Main Road,
BANGALORE - 560 078.**

Understanding Hindusthani music

(Part II)

Thaat (Classification of Ragas)

The set of seven notes or scale which can produce a raga is called a thaat. The system of classification for the ragas in different groups. Each group is called a Thaata. There are again several systems of classification of the raga. Presently in Hindustani Classical Music the 10 thaata classification of ragas is prevalent.

There are certain rules for these Thaats or scales.

1. A Thaata must have seven notes out of the twelve notes [Seven Shuddha, Four komal (Re, Ga, Dha, Ni), one teevra (Ma)], placed in an ascending order. Both the forms of the notes can be used.
2. Thaata has only an Aaroha.
3. Thaats are not sung but the ragas produced from the Thaats are sung.
4. Thaats are named after the popular raga of that Thaata. For example Bhairavi is a popular raga and the thaata of the raga Bhairavi is named after the raga.

Following 10 Thaats are widely accepted now.

(Bhatkhande system)

Name of Thaata	Swara	Komal(Flat)/ Teevra(Sharp)
Bilaval	Sa, Re, Ga, Ma, Pa, Dha, Ni	All shuddha swar
Khamaj	Sa, Re, Ga, Ma, Pa, Dha, <u>Ni</u>	Ni Komal
Kalyan	Sa, Re, Ga, Ma, Pa, Dha, Ni	Ma Teevra
Bhairav	Sa, <u>Re</u> , Ga, Ma, Pa, <u>Dha</u> , Ni	Re, Dha Komal
Kaafi	Sa, Re, <u>Ga</u> , Ma, Pa, Dha, <u>Ni</u>	Ga, Ni Komal
Maarva	Sa, <u>Re</u> , Ga, Ma, Pa, Dha, Ni	Re Komal, Ma Teevra
Asaavaree	Sa, Re, <u>Ga</u> , Ma, Pa, <u>Dha</u> , <u>Ni</u>	Ga, Dha, Ni Komal
Poorvi	Sa, <u>Re</u> , Ga, Ma, Pa, <u>Dha</u> , Ni	Ma teevra, Re, Dha Komal
Todi	Sa, <u>Re</u> , <u>Ga</u> , Ma, Pa, <u>Dha</u> , Ni	Ma teevra, Re, Ga, Dha Komal
Bhairavi	Sa, <u>Re</u> , <u>Ga</u> , Ma, Pa, <u>Dha</u> , <u>Ni</u>	Re, Ga, Dha, Ni Komal

Raga in today's form

In today's Indian classical music Raga is the backbone. The word raga comes from Sanskrit word "Ranj" which means to delight to make happy and to satisfy. Here it's necessary to clarify that not all ragas project a happy mood. The raga can produce various moods such as Shanta (serenity), Shringaar (erotic), Bhakti (devotion to God), Veera (gallantry, bravery, aggressive)

Raga is neither a scale, nor a mode. It is, however, a scientific, precise, subtle and aesthetic melodic form with its own peculiar ascending and descending movement which consists of either a full octave, or a series of six or five notes. An omission of a jarring or dissonant note, or an emphasis on a particular note, or the slide from one note to another, and the use of microtones along with other subtleties, distinguish one raga from the other.

Raga has its own principal mood such as tranquillity, devotion, eroticism, loneliness, pathos, heroism, etc. Each raga is associated, according to its mood, with a particular time of the day, night or a season. Improvisation is an essential feature of Indian music, depending upon the imagination

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Colouring the Tone

Is a particular flair or inborn gift bestowed upon the child by Nature along with other faculties at the time of birth? It may be so, for how else would an unlettered Kabir versify, every zealous cricketer not become a Tendulkar, every music aspirant a Kumar Gandharva or Lata Mangeshkar? This miracle of Nature manifests itself in the daily course of life in the emergence of child prodigies. Even in an extra sharp memory that never fails. But this is not the whole story.

Excellence is also a slave to hard work. The world gives way to indefatigable workers who pursue their goals unflinchingly. They also hit the nail though with not the same natural, nipping grace with which those of the former category do. Genius has a strange and electrifying way of showing itself. Perhaps it acts on the spur of the moment, instantaneously.

Spontaneity, effortless ease and absence of deliberation are its hallmarks. These thoughts are stirred in the mind when hearing to a fine musician. For almost three decades, I have known and heard earnest and upright wayfarers on the highway of art. In the steadfast and single-minded pursuit of music, they have been second to none. But now are they really charged up when they perform?

This can be measured in the extent of involvement a listener feels when listening to them. Do you listen to them with rapt attention, oblivious of self or surroundings or just casually as you listen to any other routine recital? A given piece of music should either entertain, make you forget yourself or it should educate. A listener dilly-dallies only when it falls in between the two.

These days it has become customary for vocalists to curb their voices. I prefer the old style of bold and unrepressed voice-culture. In instrumental music the tone can be controlled to a whisper to convey an emotionally pregnant situation (its finest illustration may be found in Bismillah's shehnai). It should be in the very nature of ripples and waves of emotion to heave and undulate, to rise and fall by letting some tone-colour informing the renditions.

-----Karnataka Kala Sri Dr. M. Surya Prasad.

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and the creativity of an artiste; a great artist can communicate and instill in his listener the mood of the raga.

Each melodic structure of raga has something akin to a distinct personality subject to a prevailing mood. Early Indian writers on music, carried this idea further and endowed the ragas with the status of minor divinities, with names derived from various sources, often indicating the origin or associations of the individual ragas. In theoretical works on music each raga was described in a short verse formula, which enabled the artist to visualize its essential personality during meditation prior to the performance.

Some Terms regarding the Raga

There are 3 *Raga Bhed* (Types of Raga) : 1. *Shuddha raga* : The raga in which even if any notes that are not present in it are used, its nature and form does not change. 2. *Chhayalag raga* : The raga in which if any notes are taken that are not present in it, its nature and form changes. 3. *Sankeerna raga* : The raga in which there is a combination of two or more ragas.

Terms describing the properties of a Raga: Vaadi, Samvadi, Anuvaadi and Vivadi swara

Vaadi : The most prominent note of the raga which gets emphasized in the raga and used very often.

Samvaadi : The second most important note of the raga. It is used lesser than the vaadi but more than the other notes of the raga. This is the fourth or fifth note from the Vaadi.

Anuvaadi : The other notes of the raga (other than Vaadi and Samvaadi).

Vivadi : The meaning of vivadi is "one which produces dissonance". Which is not present in the raga. But still a vivadi swara is used in a raga by able singers in such a way that it enhances the beauty of the raga. This is done very rarely. For example some times in the raga "Yaman" Shuddha Madhyam is used in between two Gandhar (Ga)

Aaroha : Ascent of the notes. Here each note is higher than the preceding note.

Example: Sa, Re, Ga, Ma, Pa, Dha, Ni

Avaroha : Descent of the notes. Example : Ni, Dha, Pa, Ma, Ga, Re, Sa

Pakad : A small group of notes which describe the unique features of the raga.

Jaati : Gives the number of notes in Aaroha as well as the Avaroha of the raga. Oudhava has 5 notes. Shadava has 6 notes and Sampoorana has 7 notes. Thus there are 9 jaati based on Oudhava, Shadava, Sampoorana in Aaroha and Avaroha.(i.e. making combinations of either oudhava or shadava or sampoorana in aaroha and oudhava or shadhava or sampoorana in avaroha.

Thaat : The system of classification for the ragas in different groups. The set of seven notes or scale which can produce a raga. Presently in Hindustani Classical Music 10 Thaats classification of ragas have been adopted.

Samay : Each Raga has a specific time at which it can be performed. This is so as those notes are supposed to be more effective at that particular time. For an image of samay chakra (time cycle).

Rasa: The emotion each raga invokes. The notes of the raga influence the Rasa the raga will invoke.

Musical terms regarding a presentation of a raga in vocal style

Sthaayee : The first part of the composition. Mainly develops in the lower and the middle octave.

Antaraa : Second part of the composition. Develops in the middle or higher note.

Mukhadaa: The first line of the composition.

(To be Continued in the next issue)



Dr.A.H.Ramarao & Sudha Rao page

Vivacious Dr.Vasundhara

A reputed all-round artiste of Bharatanatya Dr.Vasundhara Doreswamy of Mysore, stunned the dance-rasikas at the Yavanika with her innovative and experimental programme held under the EFCEP series. The juxtaposition of Bharatanatya and Yakshagana was amazing. An essentially group-oriented medium of Yakshagana was artistically and successfully explored fully well for a solo Bharatanatya presentation. Needless to say, Dr.Vasundhara shone forth in the performance. "Panchali", wove around the tale of Draupadi of Mahabharatha was the theme. Born in Agni and dissolved in ice, Draupadi's tale is a tale of an ordinary woman and her emancipation. The dancer dazzled with the mythological tale. It was one woman, one dance, portraying many characters in an amazingly complex Indian epic. The sahitya for this one-man presentation was provided by Rajendra Kedilaya. The elements of music of Yakshagana were beautifully adapted to Bharathanatya gestures and other technicalities.

The Yakshagana ensemble of music comprising Bhagavata (K.J.Ganesh), mridanga (K.J.Krishna) and chande (K.J.Sudheendra) was effectively utilized by Dr.Vasundhara.

The theme was unfolded, as can be seen from Bharatanatya Sastra, in an operatic manner with the added effects of Yakshagana music. The drums were beaten loudly and 'veera' and 'raudra' rasas were portrayed most successfully. The presentation also showed how well the rasas could be evoked without all the realistic trappings of scenery etc. "Panchali" was a fine specimen of an imaginative creation spun out of a puranic nucleus.

The sole dancer Dr.Vasundhara entered under the corner of a curtain and danced first from within the curtain and then outside. The Yakshagana seems to have been a faithful form of Bharata's theatre in respect of Abhinaya. The dancer provided suitable 'hastas' or 'mudras' for the ideas occurring in the speech. Her rendition was remarkable for its pure dance or 'Nritta' too. This 'Nritta' though not as elaborate and varied as the 'teermanas' and 'adavu jatis' in Bharatanatya was yet of a very attractive variety. Her hands turned and gave graceful curves. When the mood was heightened or an actor in her entered in anger, or one was about to fight,

the dance was very vigorous. Wonderful agility of the body was exhibited in these dances which contained many jumps. In some of them could be frequently seen reverses of the leg-poses of the 'Karanas' of Bharata called 'Dandaka Rechita'. 'Krantaka' and 'Dolapada'.

The fights on the stage were done exactly in the same idealistic Natya Dharmi. 'Mandala', 'Gomutrika' and other movements were appropriate. The theme was rendered in song and verse. These were sung by the musicians. Dr.Vasundhara's nimbleness in movements and the abhinaya bordered on satwika were commendable. On the whole, it was a presentation of a fine unification of bhava, raga and tala, of an emotional theme conveyed with all the aids of music and rhythm and of action or abhinaya set like blossoms on the swings and curves of the music and dance.

National seminar, on Panchavadyam

Kerala has developed its own typical temple arts in which instrumental music plays an important part. Musical instruments such as Chenda, Kombu, Kuzhal etc., are unavoidable features of all temple utsavas. Tayambaka which involves the elaborate display of talas on a classical drum (Chenda) is also typical of

Kerala. It is performed in several sessions, each session having its climaxes and anticlimaxes. Panchavadyam is another unique art in which the sounds emanating from five musical instruments, (Maddalam, Idakka, Timila, Kombu and Elathalam) and two auxiliaries, Sankku (Conch) and Kuzhal, in varying pitches are synchronized. As in Thayambakam so too in Panchavadyam, each session lasts for hours.

Panchavadyam is a unique musical system in which two or more groups with similar percussion instruments are played, initially independently and together eventually in a progressive manner, according to a given rhythm. As the name indicates the orchestra is a symphony of five musical instruments.

Panchavadyam, an orchestra composed of Timila (a karaagatha vadya), Maddalam (a nakhaagatha vadya), Edakka (a kaashthaagatha vadya), Kombu (a mukhaagatha vadya) and Cymbals (ilataala, an anyonyatha vadya) is performed mostly during temple-festivals. Panchavadyam provides sufficient scope for collective and individual performance. Starting from a slow tempo it steadily progresses and reaches the crescendo. It

is a tower of rhythm created in front of caparisoned elephants lining up in the temple-yard during the festival.

Thayambakam, chenda melam and pancha vadyam are the main percussion ensembles of Kerala. They have rhythm, tempo and tonal modulation as their chief components and do not have a text to follow unlike vocal music. Thayambakam can be seen especially when the temple deity is taken out in procession. Only chendas and elathalams are used. It comprises one leading chenda with four supporting chendas and an ilattalam (bronze cymbals). The artiste uses his palm and stick for drumming. The edakka-playing would bring to the fore the musical intricacies of the instrument and emphasizes its musical significance.

These aspects came to the fore in an interesting two-day festival of percussions and seminar on Panchavadyam and Thayambakam held at Khimcha auditorium under the joint auspices of the Percussive Arts Centre and Bharatiya Vidya Bhavana. Kudos to V. Krishna who has taken the mantle of leading the Centre after the sad and sudden demise of his father Bangalore K. Venkataram for successfully holding the festival cum seminar.

Versatile percussionist Anur Ananthakrishna Sharma enthralled the audience both by

playing on different folk instruments and also directing the ensemble comprising dolu, dholak, dholki, Chende, nagada, tamate, morsing, ghata singari, tombe and other instruments played Madhusudan, Jagadeesh, Pramathkiran (rhythm pads), Udayaraj Karpoor (tabla), Harsha Samaga and Arunkumar (drums). Seasoned flautist Praveen Godkandi provided melodious and rhythmic strains on his varieties of flutes and the members of the ensemble unfolded the magnificent picture of the tala beautifying it with gati and nadai bedhas. The independent personality of each of the instrument was kept in tact. In the following laya vinyasa M.T. Rajakesari (mridanga), B.N. Chandra-mowli (khanjira), B.K. Chandra mowli (konnokkol), Ravi (ghata) and Ravishankar (tala) drew the composition of a khanda dhruvatala (17 beats) with interesting korruttus and nadais.

On the second day's evening Pandit Ravindra Yavagal (tabla) and Anur Anantha krishnasharma (mridanga) were locked in a captivating and brilliant jugalbandhi. A special laya vinyasa led by Tiruvarur Bhakthavatsalam and a unique percussion ensemble 'Tarang' featuring Abhijit Banerjee, Somanath Roy, B. Rajaeskar and Snehashish Mozumdar were the other attractions of the festival.

Sheela dazzles in Pallavi singing

Rendering a raga, tana and pallavi as the main piece in a concert is an established practice of the Carnatic music system. It is a manodharma sangeetha that brings out the musical imagination of the artiste on a wider scale. In the earlier years, RTP had a greater significance and it is to span over an hour or two including tani avartana by the percussionists. But as the times changed it either disappeared from the concert stage or given a lesser importance. Now a day it may not last for even an hour tending to be a mere rhythmic ritual. Virtually it is an acid test for the performers.

V. Doreswamy Iyengar Memorial Trust led by his son-veena artiste D. Balakrishna and Ananya did well in starting a series of full-fledged raga, tana and pallavi recitals at the Ananya auditorium. Hereafter, such a concert would be presented on every third Sunday morning.

The seasoned and an in-form singer M. S. Sheela opened the series with her melodious and brilliant vocal recital. She did not sacrifice raga bhava and musical abundance for rhythmic exuberance in the rendition of her full-fledged vocal recital featuring exclusively a raga, tana and pallavi "Shankarane Sadashivane ninage vandane

Shankarabharana raga priyane" in Shankarabharana raga set to adi tala trishra nadai two kalais. The raga alapana was refreshing. She was confident and competent and her composure certainly helped her along. Uncluttered by excessive frills, the threadbare elaboration was a fluent, melodic effort. The raga was elucidated at length in an artistic manner covering a considerable gamut of the raga with an array of energetic prayogas and colourful sangatis. Her tana was highly musical, pleasant and devoid of monotony.

The kaala bedha, nadai bedha and the koruppus were a class by themselves. The neraval and solfa passages fell well within the ambit of a tidy presentation. She also seemed to be comfortable with the chosen tala. The swaras were expanded comprehensively with sensitivity in different kalapramanas. It was surprising to see Sheela again resorting to swaraprastara after the tani avartana by the percussionists. However, the competent kalpana swaras in a ragamalika comprising Shankarabharana, Hindola, Behag, Kapi and Revathi and that were affixed to the Pallavi and the well-organised end Korvai did leave an impression. V. Nalina Mohan (violin) responded positively to Sheela's musical approach and attitude. Anur Ananthakrishna Sharma

(mridanga) and B.K. Chandramowli (khanira)'s laya competence deserved acclaim.

Shashikanth shines

Talented veena player and a torchbearer of Veena Doreswamy Iyengar school of veena play M.R. Shashikanth regaled the audience at Sri Jayaramaseva Mandali with his non-strident and impressive renditions. Adherence to the Carnatic classicism and a sound tradition of the veena play he captivated the audience with the continuous flow of music. "Sarasiruhasanapriye" with swaras straight away caught the attention of the rasikas. His depth of manodharma and accomplished artistry stood Simhendramadhyama on a strong footing of attractive aesthetics. The prati madhyama raga glowed in all the registers. "Ninne nammitinayya", a popular krithi was adorned with neraval and scholarly swaras. A pleasant Anandabhairavi was followed by a brilliant raga, tana in Kharaharapriya for "Ramanee samanamevaru". N. Vasudev (mridanga) and Ranganatha Chakravarthy (ghata) were in their true elements.

Thyagaraja Gana Sabha conference

The 33rd annual music conference under the joint auspices of Sri Thyagaraja Gana Sabha Trust and Sri Mookambika Talavadya Sangeetha Kala Shale

in connection with Sri Shankara Jayanthi celebrations was held at Sri Vani Vidya Kendra, Rajajinagar II stage. The conference was presided over by veteran veena artiste Rajalakshmi Tirunarayanan who is a proud disciple of Veena Venkatagiriappa and R.N.Doreswamy of Mysore. She was conferred the title of "Kala Bhushana" at the sadas. R.R.Keshavamurthy (violin), Prof. H. S. Lakshminarayana Bhatta (social service) and Dr. Shatavadhani R. Ganesh (Sanskrit) were also felicitated at the sadas.

Artistic Shringeri Nagaraj

There are many talents languishing outside Bangalore. And these talents get a big push when exposed in Bangalore. This was true in the case of an accomplished vocalist, teacher and vocalist Shringeri H.S.Nagaraj of Shimoga when he was given an opportunity to sing at Sri Rama Seva Mandali, Fort High School Compound. The young and dynamic singer proved his mettle and amazed the rasikas with his pure artistry and aesthetics of Karnatak music. While opening with the Abhogi varna he sang the chittaiswaras in three speeds in one beat of adi tala. The following charana was sung in madhyamakala.

"Sharanu Siddhi Vinayaka" by Purandaradasa in Sowrashttra raga was moving. Both the raga

and sahitya bhava was well emphasized. Neraval and swaras for "Tripura Sundari" (Dikshitar, Sama raga) were full of impact. "Telisi Rama chintanato" (Poornachandrika) sustained the tempo of the recital.

Nagaraj regaled the audience with his singing of Vanaspathi, the 4th melakartha raga. With the swaras of Kharaharapriya in the uttaranga of the scale, this raga makes for an interesting listening. The young singer could evoke this in the best possible manner. He went on to further consolidate it by singing a rare Thyagaraja krithi "Pariyachaka maata" with artistically laid out swaravinyasa. A bhajan ("Sri Saidevam bhaje") and a Purandaradasa pada "Aaru badukuvaraiah" (in a melancholic Shubhapantuvarali raga) were emot ed appropriately. B. Lakshmi (violin), Keshava mruthy (mridanga) and Manjunath (ghata) were the successful accompanists.

Seasoned Shanti Rao

Seasoned veena player Shanti Rao was honest in her approach and execution of some interesting items in her recital for Sri Ramaseva Mandali, Fort High School compound. She had no pretensions. Her concentration, the talented know-how and the discipline let her performance take the right direction in im-

pressing the rasikas. While doing so she never departed from the heavy character of classical music. Nor did she go for the lighter effects and colours that are alien to it. The opening "Vatapi Ganapatim bhaje" was a lively launching pad to her recital. The sahitya-bhava of "Daari nee telisukonti" in Shuddha Saveri raga got evoked through her expert handling of the krithi. Thyagaraja's "Anupama Gunambudhi" (Athana) was crisp. The exposition of quaint Naganandini raga for Dr. Balamuralikrishna's "Dakshayini" was the surprising and yet lovable rendition.

Shanthi's expertise and scholarship blossomed fully well in the rendition of a raga, tana and pallavi set to Simhendramadhyama raga. The alapana was systematic and meandered through all the registers in a majestic flow. The tana malika comprised five ghana ragas like Nata, Varali, Gowla, Arabhi and Sri. The pallavi line was elaborated in the traditional manner. After adorning it with brilliant manodharma aspects she studded it with a ragamalika swaraprastara which had Dwijavanthi, Hameer Kalyani and Todi ragas. V.S.Rajagopal (mridanga), Dayananda Mohite (ghata) and ASN Swamy (khanjira) enriched the recital with their seasoned artistry. a

ಕರ್ನಾಟಕ ಸರ್ಕಾರ

ವಾರ್ತಾ ಇಲಾಖೆ

ಮಲೇರಿಯಾ ನಿಯಂತ್ರಣದಲ್ಲಿ ಸಮುದಾಯದ ಸಹಭಾಗಿತ್ವ

ಮಲೇರಿಯಾ ರೋಗವು ಹರಡದಂತೆ ಈ ಕೆಳಕಂಡ ಕ್ರಮಗಳನ್ನು ಅನುಸರಿಸಿ:

- ✘ ಯಾವುದೇ ಜ್ವರ ಮಲೇರಿಯಾ ಇರಬಹುದು. ಅದಷ್ಟು ಶೀಘ್ರವಾಗಿ ರಕ್ತ ಪರೀಕ್ಷೆ ಮಾಡಿಸಿ. ಕ್ಲೋರೋಕ್ವಿನ್ ಗುಳಿಗೆಗಳನ್ನು ತೆಗೆದುಕೊಳ್ಳಿ.
- ✘ ಮಲೇರಿಯಾ ಎಂದು ರಕ್ತ ಪರೀಕ್ಷೆಯಲ್ಲಿ ಖಚಿತಪಟ್ಟಲ್ಲಿ ತಪ್ಪದೇ ತೀವ್ರ ಚಿಕಿತ್ಸೆ ಪಡೆಯಿರಿ. ಈ ಚಿಕಿತ್ಸೆಯ ವಿವರಗಳು ಹಾಗೂ ಗುಳಿಗೆಗಳು ಆರೋಗ್ಯ ಕಾರ್ಯಕರ್ತರಲ್ಲಿ ಹಾಗೂ ಎಲ್ಲಾ ಸರ್ಕಾರಿ ಆಸ್ಪತ್ರೆ, ಪ್ರಾಥಮಿಕ ಆರೋಗ್ಯ ಕೇಂದ್ರಗಳಲ್ಲಿ ಉಚಿತವಾಗಿ ದೊರಕುತ್ತದೆ.
- ✘ ಶಿಶುಗಳು ಮತ್ತು ಗರ್ಭಿಣಿಯರಿಗೆ ಮಲೇರಿಯಾ ರೋಗವು ಆತಂಕಕಾರಿಯಾಗಿದ್ದು, ಅಂತಹವರು ಯಾವುದೇ ಜ್ವರವಿರಲಿ, ತಡಮಾಡದೇ ವೈದ್ಯರ ಸಲಹೆ ಪಡೆಯುವುದು.
- ✘ ನೀರು ಶೇಖರಣಾ ತೊಟ್ಟಿಗಳನ್ನು ಭದ್ರವಾದ ಮುಚ್ಚಳದಿಂದ ಯಾವಾಗಲೂ ಮುಚ್ಚಿರಬೇಕು. ವಾರಕ್ಕೊಮ್ಮೆ ನೀರನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಖಾಲಿ ಮಾಡಿ, ಒಣಗಿಸಿ ಮತ್ತೆ ಭರ್ತಿ ಮಾಡಿಕೊಂಡಲ್ಲಿ ಇಂತಹ ನೀರು ಶೇಖರಣೆಗಳಲ್ಲಿ ರೋಗವಾಹಕ ಸೊಳ್ಳೆಗಳ ಉತ್ಪತ್ತಿಯನ್ನು ತಡೆಗಟ್ಟಬಹುದು.
- ✘ ಆರೋಗ್ಯ ಇಲಾಖೆಯು ಕೈಗೊಳ್ಳುವ ಕೀಟನಾಶಕ ಸಿಂಪಡಣಾ ಕಾರ್ಯಕ್ಕೆ ಸಂಪೂರ್ಣ ಸಹಕಾರ ನೀಡಿ.
- ✘ ಸದಾ ನೀರಿರುವ ಕೆರೆ, ಕುಂಟೆ, ಬಾವಿ, ತೋಟದ ಕಾರಂಜಿಗಳು ಮುಂತಾದ ತಾಣಗಳಲ್ಲಿ ಸೊಳ್ಳೆಯ ಮರಿಗಳನ್ನು ತಿನ್ನುವ ಗ್ಯಾಂಬೂಸಿಯ ಮತ್ತು ಗಪ್ಪಿ ಎಂಬ ಸಣ್ಣ ಸಣ್ಣ ಮೀನುಗಳನ್ನು ಬಿಡುವುದು.
- ✘ ಮನೆಯ ಕಿಟಕಿ ಬಾಗಿಲುಗಳಿಗೆ ಕೀಟ ತಡೆಗಟ್ಟುವ ಜಾಲರಿಗಳನ್ನು ಅಳವಡಿಸಿಕೊಳ್ಳಿ.
- ✘ ಮಲಗುವಾಗ ತಪ್ಪದೇ ಸೊಳ್ಳೆ ಪರದೆಯನ್ನು ಉಪಯೋಗಿಸಿ.
- ✘ ಸಂಜೆ ವೇಳೆ ಬೇವಿನ ಹೊಗೆ ಹಾಕುವುದು, ಸಾಮ್ರಾಣಿ ಧೂಪ ಹಾಕುವುದು ಹಾಗೂ ರಾತ್ರಿ ವೇಳೆ ಇತರ ಸೊಳ್ಳೆ ನಿರೋಧಕ ವಿಧಾನಗಳನ್ನು ಬಳಸಿ ಸೊಳ್ಳೆ ಕಡಿತದಿಂದ ದೂರವಿರಿ.
- ✘ ಹರಿಯದೇ ನಿಂತ ನೀರು, ಸೊಳ್ಳೆ ಉತ್ಪತ್ತಿಯ ತವರು. ಮನೆಯ ಸುತ್ತ ಮುತ್ತ ನೀರು ನಿಲ್ಲದಂತೆ ಎಚ್ಚರ ವಹಿಸಿ ಸೊಳ್ಳೆಗಳ ಉತ್ಪತ್ತಿಯನ್ನು ತಡೆಗಟ್ಟಿರಿ.

ಶೀಘ್ರ ಪತ್ತೆ-ತ್ವರಿತ ಚಿಕಿತ್ಸೆಯಿಂದ ಸಾವು-ನೋವುಗಳನ್ನು ತಡೆಗಟ್ಟಲು ಖಂಡಿತ ಸಾಧ್ಯ.

ಕರ್ನಾಟಕ ವಾರ್ತೆ

About Kuchipudi Natya

Introduction

Kuchipudi is one of the major classical styles in India today, and to put it in any historical or artistic context it is necessary to say something about Indian classical dance. As an art form Indian classical dance is inseparable from other arts such as literature, music, painting, or sculpture. It is also a truism to say that Indian dance like other art forms in India is deeply rooted in religion. Classical dance can therefore only be understood as a complex interrelationship between literature, art, music, religion etc. It is not surprising that a classical dancer had to be not only well versed in music, literature and art but also be an accomplished singer. The classical treatise on dancing, the *Natyasastra*, which laid down in painstaking detail every aspect of the practice and teaching of dance, is not just a treatise on dancing but also on drama and music.

Indian dance and drama

Thus the art of drama or *natya* also embraces that of dancing, so that in *natya* "there is no wise maxim, no learning, no art or craft, no device, no action that is not found in drama"- *Nrtya* (dancing) is inextricably linked with *natya*. Indeed Indian drama could be said to have developed from ritual miming in song and dance in ancient India. It is this all embracing definition of drama/dance that characterises dance forms such as Kuchipudi.

Classical dance in India depicts stories of gods, and goddesses, heroes and heroines. In South India in the 14th and 15th centuries this theatrical aspect of Indian dance where the epics of the Hindu mythology and narratives were translated into dance dramas became very popular. Kuchipudi belongs to this theatrical dance tradition. It is, perhaps more than any of the other major classical Indian dance styles highly accessible to audiences because of its narrative style and its fusion of movement and dance technique with mime (*abhinaya*).

Origin of Kuchipudi

Kuchipudi derived its name from a little village in Andhra Pradesh in South India called Kuchelapuram,

which later became known as Kuchipudi, sometimes translated as the village of the poor. Although its roots lay in Vaishnavism or devotion to Vishnu, Kuchipudi evolved out of the Bhakti movement dedicated to the worship of Krishna. Devotees of Krishna called *bhaktas* travel led through the countryside as actor-dancers. The famous Bhagavata Mela Natakam or school of wandering actor-dancers (*bhagavatulu*) which became very popular in Tamilnadu grew out of this milieu. Kuchipudi has strong links with this tradition of wandering actor-dancers in South India. Like the Bhagavata Mela Nataka Kuchipudi has its origins in Vaishnavism, but was dedicated to the worship of Krishna; both used Telugu the language of Andhra Pradesh, and both were exclusively the domain of Brahmin men.

The man credited with founding Kuchipudi was a saintly Brahmin called Siddhendra Yogi, a devotee of Krishna. There are many stories about how Siddhendra came to develop the dance style. One of the more interesting ones is that Siddhendra had a mystic experience during which he saw a vision of Krishna and his consort Satyabhama. Suffused with this mystical experience Siddhendra spent his time composing and dancing songs dedicated to Krishna, but above all to Satyabhama. These later came to be known as Bhama Kalapam. Satyabham or Bhama remains a principal motif in present day Kuchipudi dances. The particular version goes on to say that the Bhama Kalapams became very popular with the devadasis or female temple dancers, and to prevent the corruption of these dances by these women, Siddhendra resolved to teach the dances to Brahmin boys. These boys were to be thoroughly versed in and dedicated to the Scriptures, and the 'purity' of the dance form preserved. In another version of the origins of Kuchipudi, Siddhendra experienced a vision in which Krishna appeared to him and asked him to write a play about *Parijatapaharana*. This legend which is already familiar, tells the story of Krishna

and his two consorts Rukmini and Satyabhama, their jealousy and rivalry over the Parijata tree, and of the machinations of the wily sage Narada Muni. The play is a hymn to bhakti or devotion to Krishna. According to this version of the story, Siddhendra Yogi then went in search of suitable actors to stage the play. He had to find actors who were spiritually pure, not the devadasis who were considered unworthy to perform such an important act of worship. Siddhendra eventually arrived at Kuchelapuram, his wife's family village. Kuchelapuram was a village of Brahmin Krishna worshippers and the young men were apparently eager to perform the play. Supported by their families the play was staged to great acclaim and subsequently became a part of the annual religious rituals of this and other neighbouring villages.

Another story places the origins of the dance style around the same period of Siddhendra, ie the 14th - 15th centuries in royal patronage of the arts. The Vijayanagara kings were great patrons of the arts, including dance. Dances then were predominantly in the temples by the devadasis. These patrons however felt that the dances needed to be 'purified' and and given a spiritual and high moral context which the devadasis could not apparently give it. The gurus under whose guidance the dances were performed were given this task. According to this interpretation the gurus combined the techniques of the devadasis or kuchi (from the Tamil kooti for actress), with the prescriptions of the Natyasastra to evolve what we know today as Kuchipudi. The dancers chosen to enact these dance form as a spiritual duty and commitment were Brahmin boys.

Kuchelapuram Brahmins

It is significant that in all these versions of the origins of Kuchipudi, the teaching and performance of the dance form was the exclusive preserve of Brahmin males, and that the rationale given for this was the protection of the 'purity' of the dance from the influence of the devadasis. In the first two versions the devadasis were seen as a corrupting influence, in the second version as incapable of fulfilling the larger spiritual role performed by the male bhagava~ulu. The all-male tradition of Kuchipudi gave the performances a unique quality especially

where male dancers performed the female roles such as Satyabhama or Krishna Sabdam so beloved of the Kuchipudi repertoire. In more modern times women have come to dominate the dance form as performers and choreographers, although the most revered gurus have remained male.

In 1675 a Muslim prince, the Nawab of Golconda, Abdul Hassan Tahnisha gave Kuchipudi a permanent home. He granted the village of Kuchipudi and its surrounding lands to the Kuchelapuram Brahmins as a gesture of appreciation after seeing the Kuchelapuram Brahmins perform Parijatapaharana.

Repertoire

The repertoire of Kuchipudi included pieces which combined nritta or pure dance and abhinaya. The latter was integral to the dance dramas and recreated stories from ancient mythology. These took the form of dance operas among the most loved of which was the Krishna Lila Tarangini, a life of Krishna. It portrayed Krishna's life from childhood to adulthood and was of several hours duration. It is still a popular item in Kuchipudi concerts but is now performed as selected pieces rather than as a piece on its own because of the length of the original. In one section of this piece called the Balagopala Tarangam the dancer danced with a plate on the ground, demonstrating the technical skill of the dancer.

Modern Kuchipudi is now famous for the incorporation of the brass plate in its performances. Kuchipudi performances also included kritis or dance songs in praise of Rama, such as Golla Kalapam written by Thyagraja. Other works which have remained an integral part of Kuchipudi are epics and puranas in which hymns or ashtapatis are interpreted through abhinaya. One of the most well-known of these is from Gita Govinda which enacts the ten avatars of Vishnu. Apart from the dance dramas Kuchipudi also includes pure dance or nritta pieces such as jatis, jatiswarams, tillana and tirmanas.

Kuchipudi is danced to Carnatic music. A Kuchipudi orchestra will typically consist of the nattuvanar Who call out the tal or time measure, while at the same time beating time with a pair of small brass cymbals and/or stick, a mridangam player, a flautist and a violinist. Kuchipudi dancers had to be

accomplished singers and musicians since the dancers did the singing themselves. However now singers rather than dancers sing the songs for performances.

Traditionally Kuchipudi was an all night event enacted in the courtyards of the temples on an open-air stage. Elaborate preparatory rituals preceded each performance.

In recent times this traditional male preserve is now performed primarily by female dancers. The opening

up of the art form to women may be credited to Kuchipudi's most famous guru, Vempati Chinna Satyam. Vempati settled in Madras in the 1960s where he established his Kuchipudi Art Academy to research, teach and perform Kuchipudi. He introduced women to the style and developed the solo forms of dancing which, with the more traditional dance dramas, now characterise much of the theatre of Kuchipudi. His Academy has produced some of India's best known Kuchipudi dancers. a

ON WORLD DANCE DAY

In 1982 the International Dance Committee of the International Theatre Institute, UNESCO, created International Dance Day to be celebrated every year on the 29th April. The date commemorates the birthday of Jean-Georges Noverre (1727 - 1810), the creator of modern ballet.

Every year a message from a well-known dance personality is circulated throughout the world. The intention of International Dance Day and the Message is to bring all Dance together on this occasion, to celebrate this art form and revel in its universality, to cross all political, cultural and ethnic barriers and bring people together in peace and friendship with a common language - DANCE.

Born in 1965 in Brisbane, Stephen Page is descended from the Nunukul people of Stradbroke Island and the Munaldjali clan of the Yugambeh nation of South-East Queensland. With his works he has created milestones for the company and Australian dance. Here is his message for International world day 2004

"Dance is the original most ancient form of human expression. Through the body and physical language, dance has a powerful connection with the emotional and spiritual worlds. In traditional Aboriginal culture, dance is the core, like a kind of sacred medicine. Dance is grounded, connected to the spirit of Mother Earth. Unless you surrender to the dance you can't hunt quietly. It is an integral part of human existence.

When I create a new dance work I ask the dancers to swallow and digest the traditional seed, to sense the innate code within so that we can transform the traditional essence to the contemporary world.

Dance is the universal language. It represents human identity and a celebration of the human spirit. Dance is the artistic heart of kinship. It is a sacred universal remedy."

Let dancers around the globe join hands in spiritual friendship and spread this message bringing peace and joy to a world torn apart by hatred and violence. -----**Indu Raman**, Member, International Dance Council (Unesco).

ನಿರೀಕ್ಷಿಸಿ

ಮುಂದಿನ ಸಂಚಿಕೆಯಲ್ಲಿ ಹೊಸ ಆಕರ್ಷಕ ಅಂಕಣಗಳ ಪ್ರಾರಂಭ.

ಚಿರಪರಿಚಿತ ನೃತ್ಯ ಕಲಾವಿದ, ಗುರು, ಸಂಘಟಕ, ಅಂಕಣಕಾರ, ಕಲಾ ವಿಮರ್ಶಕ ಮೈಸೂರಿನ

ಕೆ.ರಾಮಮೂರ್ತಿರಾವ್ ಅವರಿಂದ ಸ್ವಾರಸ್ಯಕರ ಹಾಗೂ ಮಾಹಿತಿಪೂರ್ಣ ಅಂಕಣ ಆರಂಭ.

ಮೈಸೂರಿನ 'ಯುವ ಧ್ವನಿ' ಯ ಆಶ್ರಯದಲ್ಲಿ ಜುಲೈ 16, 17 ಮತ್ತು 18 ರಂದು ಮೈಸೂರಿನಲ್ಲಿ ನಡೆಯಲಿರುವ ರಾಜ್ಯ ಮಟ್ಟದ ಯುವ ಕಲಾವಿದರ ಅಪೂರ್ವ ಸಮಾವೇಶದಲ್ಲಿ ಭಾಗವಹಿಸಿ.



..L.E.I.S.U.R.E.

S.K. Lakshminarayana (Babu) Page

QUIZ OF FINE ARTS....21

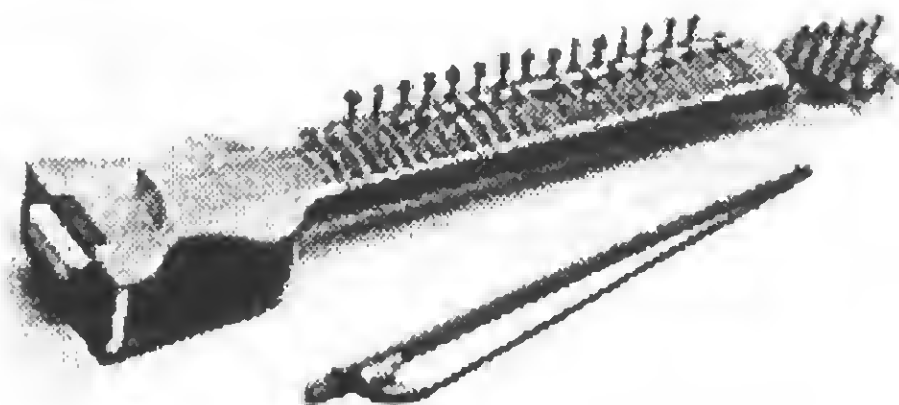
1. What is a Bhashanga raga?
2. What is the specialty of ragas like Bhairavi, Asaveri, Mukhari and Saranga?
3. What are Ekanyaswara ragas?
4. What is the specialty of ragas like Kambhoji, Bilahari, Neelambari and Devagandhari?
5. How can the full picture of a Bhashanga raga be perceived?
6. How are the Bhashanga ragas classified?
7. Mention them with examples.
8. Bhairavi of Hindusthani music corresponds with ____ raga of Karnatak music.
9. Bhairav of Hindusthani music corresponds with ____ raga of Karnatak music.
10. Natha Bhairavi of Karnatak music is equivalent to ____ raga of Hindusthani music.

SOLUTION TO QUIZ OF FINE ARTS...21

1. Aanya raga with two or three foreign notes (notes alien to the melakartha) which come in for the sake of enriching the melodic beauty.
2. The foreign notes are incorporated into the scale of those ragas. They form part of the arohana and avarohana.
3. The use of foreign notes becomes obligatory.

PHOTO QUIZ

Name this instrument?:-



SOLUTION TO PHOTO QUIZ

Dilruba of Hindusthani music.

4. The foreign notes are not incorporated in the scale but occur in specified sancharas. The use of phrases involving the foreign notes may be said to be in a sense, optional.
5. By utilising the phrases involving the use of foreign notes used.
6. They are classified according to the number of Tri-anya (three) swara bhashanga raga and raga. Dwi-anya (two) swara bhashanga raga and Eka-anya (one foreign note) swara bhashanga raga. Dwi-anya (two) swara bhashanga raga and Tri-anya (three) swara bhashanga raga.
8. Hanuma Todi (8th mela). 9. Mayamalavagowla (15th mela). 10. Asaveri (20th mela).

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